BEST OF
DEF LEPPARD
RECORDED VERSIONS
GUITAR
HAL•LEONARD

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

BEST OF DEF LEPPARD

2 ANIMAL

13 ARMAGEDDON IT

27 BRINGIN' ON THE HEARTBREAK

34 FOOLIN'

40 HIGH 'N' DRY (SATURDAY NIGHT)

51 HYSTERIA

65 LET'S GET ROCKED

82 LOVE BITES

91 PHOTOGRAPH

101 POUR SOME SUGAR ON ME

112 ROCK BRIGADE

121 ROCK OF AGES

129 ROCK! ROCK! (TILL YOU DROP)

141 ROCKET

152 TOO LATE FOR LOVE

162 WOMEN

176 Guitar Notation Legend

Music transcriptions by Steve Gorenberg and Andrew Moore

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from *Hysteria*

Animal

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Steve Clark, Richard Allen and Robert John Lange

Intro

Moderate Rock ♩ = 122

B♭5 C5 D5 B♭5 C5 D5 C5

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 1 (dist.)

mf

P.M.

Gtr. 2 (dist.)

f

fdbk.

w/ bar

Pitch: C

Gtr. 3 (dist.)

f P.M. P.M. P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 1

B♭5 C5 D5 B♭5 C5 D5 C5

1. A wild

fdbk.

w/ bar

P.M. P.M. P.M. P.M. P.M. P.M.

w/ bar

B♭5
C5
D5
B♭5
G5
Am
G5
on a light - ning raid.
Just like a riv - er
Riff A
mf
slight P.M.
runs,
like a fire needs flame.
Oh,
I burn for you.
Riff B
End Riff B
let ring
w/ bar
End Riff A
f
Rhy. Fill 1
End Rhy. Fill 1

Pre-Chorus
Gtr. 2 tacet
B5
F#5
Rhy. Fig. 5
Gtr. 1
P.M.
I got - ta feel it in my blood,
Gtr. 3
Riff C
P.M.
Gtr. 6
Rhy. Fig. 5A
w/ bar
C#5
End Rhy. Fig. 5
uh, whoa.
End Riff C
End Rhy. Fig. 5A
Gtrs. 1 & 6: w/ Rhy. Figs. 5 & 5A
Gtr. 3: w/ Riff C
I need your touch, don't need your love, uh, whoa. And I want,

Chorus
F♯5
E5
Rhy. Fig. 6
Gtr. 1
P.M.
and I need,
and I lust,
Gtr. 3
let ring
*w/ delay
w/ bar
*Set for quarter-note regeneration w/ 1 repeat.
Gtr. 5
Riff D
End Riff D
let ring
Gtr. 6
Rhy. Fig. 6A
P.M.
let ring
1st & 2nd times, Gtr. 5: w/ Riff D (2 1/2 times)
3rd time, Gtr. 5: w/ Riff D (3 times)
To Coda 2
B5
A5
End Rhy. Fig. 6
an - i - mal.
And I want,
End Rhy. Fig. 6A

To Coda 1
F#5
E5
B5
A5
Gtr. 1
P.M.
and I need,
and I lust,
an - i - mal.
2. I cry
Gtr. 2
mf
w/ bar grad. dive
*Vol. swell
-1
-1 1/2
Gtr. 3
let ring
w/ bar
delay off
Gtr. 6
P.M.
let ring
Verse
Gtr. 1: w/ Rhy. Fig. 2 (4 times)
Gtr. 4: w/ Rhy. Fig. 3
Gtr. 6 tacet
Bb5
C5
D5
G5
Am
wolf
giv - en mouth to mouth,
like a mov - ing
P.H.
grad. dive
-2 1/2
**Vol. swell

Gtr. 4: w/ Rhy. Fig. 4 (2 times)
Gtr. 5 tacet
B♭5 C5 D5 B♭5 G5 Am G5
heart - beat in the witch - ing hour. I'm run - in' with the
Gtr. 2
mf
Harm. w/ bar
mf
Pitch: G
Gtr. 3
f
Gtr. 5
Gtr. 2: w/ Riff B (4 times)
Gtr. 3: w/ Riff A
B♭5 C5 D5 B♭5
wind, a shad - ow in the dust.
Gtr. 4: w/ Rhy. Fig. 3
G5 Am G5 B♭5 C5 D5
And like the driv - in' rain, oh, uh, like a rest - less
D.S. al Coda 1
Gtr. 6: w/ Rhy. Fill 1
B♭5 G5 Am G5
rust, yeah. I nev - er sleep.

E5
Gon - na take your love an' run.
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtrs. 3 & 6 tacet
Bb5
C5
D5
Bb5
C5
D5
C5
Gtr. 2
Gtr. 4
Rhy. Fig. 7
w/ slight dist.
w/ bar
End Rhy. Fig. 7
Gtr. 4: w/ Rhy. Fig. 7
D.S. al Coda 2
Bb5
C5
D5
Bb5
C5
D5
C5
semi-harm.
Harm.
w/ bar
Pitch: E

Gtr. 3: w/ Riff E (1st 3 meas.)
Gtr. 5: w/ Riff D (1 1/2 times)

F♯5 E5 B5 A5

Gtr. 1

P.M.

I want. Oo, oo, oo, yeah. An - i - mal. Ow! Heh, heh.
and I need, and I lust, an - i - mal.)

Gtr. 6

P.M. P.M. P.M. *let ring* P.M. P.M. P.M. *let ring* P.M. P.M.

from *Hysteria*

Armageddon It

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Steve Clark, Richard Allen and Robert John Lange

*Chord symbols reflect overall harmony.

A D5 A D5 A E5 D5 A D5 A D5 E5 D5 A D5 A D5 A E5

Gtr. 1

Gtr. 2 (dist.)

f

1/2

Gtr. 3 (dist.)

f

w/ bar

+1/2

w/ bar

-1 1/2 -1 -1/2 -1

Gtr. 4 (dist.)

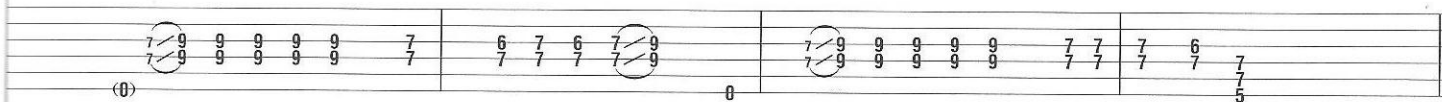
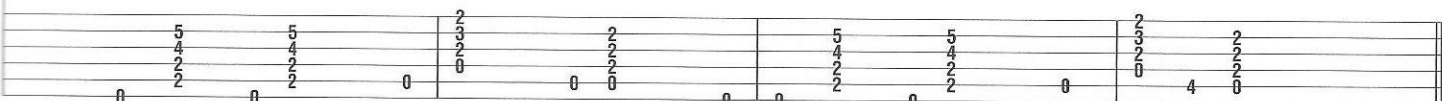
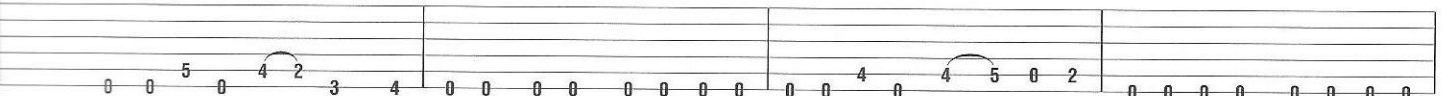
f

w/ bar

+1/2

w/ bar

-1 -1/2

Gtrs. 3 & 4 tacet
D
A
E5
D
A/C♯ A
1. You bet - ter
Gtr. 1
Gtr. 2
Rhy. Fig. 1
End Rhy. Fig. 1
P.M.
Verse
Rhy. Fig. 2
*Gtrs. 2 & 3
E
End Rhy. Fig. 2
come in - side when you're read - y to, but no chance if you don't wan - na dance. You like the
Riff A
End Riff A
*Composite arrangement
Gtr. 1: w/ Riff A
Gtrs. 2 & 3: w/ Rhy. Fig. 2
four let - ter words when you're read - y to, but then you won't 'cause you know that you can. You got it,

D A E5 D N.C.
but are you get - tin' it?
You say that
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1
P.M.
1/2
Gtr. 2
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtr. 1: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 2
E
love is a won — when you get some, but then your fin - ger won't trig - ger the gun. —
You know you,
Rhy. Fig. 4
End Rhy. Fig. 4
w/ bar
A E B
you can't stop it, — so don't — rock it. — You know you got it. —
Hey, but are you
Riff B
End Riff B
*P.M.
*Gradually lift P.M.
Gtrs. 1 & 3
Rhy. Fig. 5
End Rhy. Fig. 5
1/4

𝄋 Chorus

Gtr. 3 tacet

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B

(Gim - me all of your lov - in', Ev - 'ry lit - tle bit. gim - me all that you've got. Ev - 'ry

Riff D

Gtr. 6 (dist.)

mf

w/ slide

Riff C

*Gtrs. 1 & 5

End Riff C

f

let ring

*Gtr. 5 (clean)

Gtr. 2

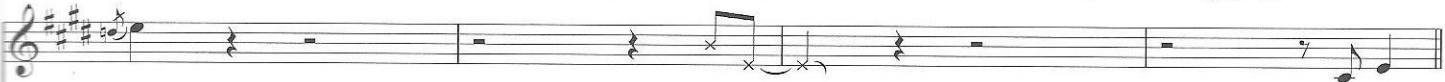
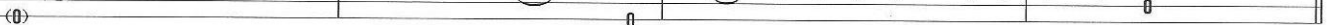
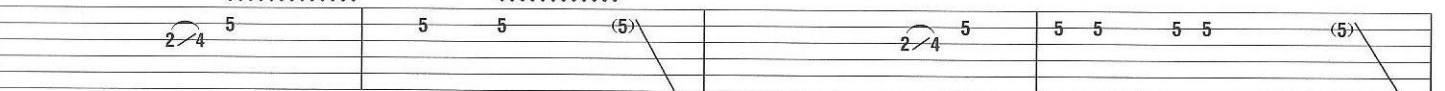
Rhy. Fig. 7

End Rhy. Fig. 7

mf

P.M.

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5
bit of it. Ev-'ry bit of your lov - in', Oh, come on and live a bit. nev - er want it to stop. Hey, but are you
End Riff D
let ring
P.M.
To Coda
Gtr. 6 tacet
E N.C.
Gtrs. 1, 2 & 5 tacet
get - tin' it, Ar - ma - ged - don it! a real - ly get - tin' it? Yes, ar - ma - ged - don it!) Come on, get it!
Gtrs. 1, 2 & 5

Interlude
Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas., 2 times)
E D A E D A E
Yeah.
Do, do,
Gtr. 1
Gtr. 2: w/ Rhy. Fig. 1
D A E5 D A/C♯ A
da.
Uh, oh.
2. You try
Verse
Gtr. 1: w/ Riff A (2 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 2 (2 times)
E
com - in' on when you need some, but then you don't 'cause you al - read - y did. Then you
jan - gle your jewels while you're shak - in' your... and drive the pret - ty boys out of their heads. You got it
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
D A E5 D N.C.
but are you get - ting it?
You flash your
Gtr. 4
P.H.
P.H.
w/ bar
w/ bar
Pitch: B
-2 1/2
-2 1/2

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 4
Gtr. 3: w/ Rhy. Fig. 2
Gtr. 4 tacet
E
bed - room — eyes — like a jump - in' jack, then play it pret - ty with a pat on the back. —

Gtrs. 1 & 3: w/ Rhy. Fig. 5
Gtr. 2: w/ Riff B
— You know you, you can't stop it, — so don't — rock it. —

Pre-Chorus
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 6
A E B E/B
You know you got it. — Hey, but are you get - ting it,

D.S. al Coda
B E/B B E/B B E/B B
a real - ly get - ting it? — Come get it from me. —
(Oh.) —

Coda
Interlude
E Esus4 E
get - tin' it? — Come on, Steve, get it!
Yes, ar - ma - ged - don it!)
Gtr. 1
w/ bar

E
A
E5
Gtr. 4
Gtrs. 1 & 2
1/4
Guitar Solo
E
A
P.M.
E5
Gtr. 3 tacet
E
Harm.
Gtrs. 1, 2 & 3
Gtrs. 1 & 2
1/4
P.M.

Bridge
A
E5
E
(Take it, take it, take it from me.
I
Gtr. 4
w/ bar
Gtr. 5
mf
let ring
Gtr. 3
1/4
Gtrs. 1 & 2
P.M.
P.M.
1/4
Gtrs. 1 - 4 tacet
got an itch - y fin - ger fol - low - ing me.
Pull it.
Gtr. 5
let ring

E5
pull it, come on, trig - ger the gun.
'Cause the best is a
Gtr. 5
w/ bar
Gtr. 2
mp
E
Gtr. 5 tacet
A
E
yet to come, I say.
'Cause the best is yet to come.)
Well, are you
Gtr. 5
Gtr. 2
f
w/ bar
-1/2
Gtr. 1
w/ bar
-1/2

Pre-Chorus

B5

get-ting it, a real-ly get-ting it? Yeah, are you

Gtr. 3

mf

P.M.

P.M.

Gtrs. 1 & 2

mf

P.M.

P.M.

f

Csus2
G5
D5
E7sus4
D5
Csus2
G5
D5
A7sus4
G/B
bit of it.
Ev-'ry bit of your lov - in',
Oh, come on and live a bit.
nev - er want it to stop.
Oh, are you

Csus2
G5
D5
E7sus4
D5
Csus2
G5
D5
A7sus4
G/B
get - ting it,
Gim-me all of your lov - in',
oo, real - ly get - ting it?
gim - me all that you've got.
Oh, are you

Gtr. 3 tacet
Csus2
G5
D5
E7sus4
D5
Csus2
G5
D5
A7sus4
G/B
get - ting it?
Gim-me all of your lov - in',
Oh, live a bit.
gim - me all that you've got.)
Whoa.
Gtr. 3
1
14
(14)

Interlude

C5
G5
D
Live a bit.
Gtrs. 1 & 2
5
5
3
3
5
5
3
3
5
5
3
3
5
5
3
7
7
7
5

C
G
D
D5
E5
D5
You got to
Gtr. 3
w/ bar
-1/2
-2 1/2
Gtr. 7 (slight dist.)
mf
w/ chorus
Gtrs. 1 & 2
Outro-Chorus
Gtrs. 1 & 5: w/ Riff C (till fade)
Gtr. 2: w/ Rhy. Fig. 7 (till fade)
Gtrs. 3 & 7 tacet
Gtr. 6: w/ Riff D (till fade)
Csus2
G5
D5
E7sus4
D5
Csus2
G5
D5
A7sus4
G/B
live it.
Oh, ba - by
live it.
Come on and
(Gim-me all of your lov - in',
gim-me all that you've got.
Gtr. 4
w/ bar

Begin fade
Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B
give it. Oh, come on and get it. Oh, are you
Ev-'ry bit of your lov-in', nev-er want it to stop.
w/ bar
hold bend

Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B
get-ting it, oo, real-ly get-ting it? Oh, are you
Gim-me all of your lov-in', gim-me all that you've got.
8va
loco

Fade out
Csus2 G5 D5 E7sus4 D5 Csus2 G5 D5 A7sus4 G/B
get-ting it? Oh, live a bit. Whoa.
Ev-'ry bit of your lov-in', nev-er want it to stop.)

from *High 'n' Dry*

Bringin' on the Heartbreak

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark and Peter Willis

*Chord symbols reflect implied harmony.

Am F(♯11)/A Gtrs. 1 & 2 tacet Am G6 Fmaj13 Dm(♯5)/B E7(no3rd)

Gtr. 2

Gtr. 1

Gtr. 3 (clean)

Riff A

mf

let ring throughout

End Riff A

Verse
Gtr. 3: w/ Riff A (3 times)
Am F(♯11)/A Am G6 Fmaj13
1. Gyp - sy, sit - ting look - ing pret - ty, a bro - ken rose with laugh - ing eyes.
Dm(♯5)/B E7(no3rd) Am F(♯11)/A Am G6
You're a mys - t'ry, al - ways run - ning wild like a child with -
- cret, mist - y eyed and shad - y. La - dy, how you
Fmaj13 Dm(♯5)/B E7(no3rd) Am F(♯11)/A
out a home. You're al - ways search - ing, search - ing for a feel -
hold the key. Oh, you're like a can - dle you're flame is slow - ly fad -
Am G6 Fmaj13 Dm(♯5)/B E7(no3rd)
- ing, but it's eas - y come and eas - y go. Oh, I'm sor - ry, but it's
- ing. burn - ing out and burn - ing me. Can't you see? Just try'n' to say to you,
Pre-Chorus
C5 G5 D5 B5 C5 G5 C5
true, you're bring - in' on the heart - ache, tak - in' all the best of me. Oh, can't you
Riff B
*Gtr. 4 (dist.)
End Riff B
f
P.M.
*Doubled throughout
G5 C5 G5 C5 G5
see? You got the best of me. Oh, can't you see? You're bringin' on the heart -
P.M.
slight P.M.

Chorus
A5
F5
G5
*Voc. Fig. 1
- break,
bring - in' on the heart -
(Bring - in' on the heart -
Riff C
End Riff C
5 1 (1) 3 3 3 3 3 3 3 3 3 5 3
*Applies to downstemmed Vocs. only.
Gr. 4: w/ Riff C (2 times)
A5
F5
G5
- ache.
- ache.
You're bring - in' on the heart -
Bring - in' on the heart -
To Coda
A5
F5
End Voc. Fig. 1
G5
- break,
- break.)
bring - in' on the heart -
Interlude
Gtr. 3: w/ Riff A
Gtr. 4 tacet
A5
F5
G5
Am
F(♯11)/A
- ache. Can't you see? Oh.
Gtr. 4
Gtr. 2
Gtr. 1
1 1/2

Guitar Solo

A5 F5 G5 E5

no, no.

Gtr. 2

Gtr. 4

C5
A5
G5
F5
P.H.
Gtr. 4: w/ Riff B
C5
G5
D5
B5
C5
You got the best of
8va
Pre-Chorus
Gtr. 2 tacet
G
C
G
C
me.
Oh, can't you see?
You got the best of
Gtr. 4

G5
C5
G5
me.
Oh, can't you see?
You're bring - in' on the heart -
Chorus
Gtr. 4: w/ Riff C (6 times)
Bkgd. Voc: w/ Voc. Fig. 1 (2 1/2 times)
A5
F5
G5
- break,
bring - in' on the heart -
A5
F5
G5
- ache.
You're bring - in' on the heart -
A5
F5
G5
- break,
bring - in' on the heart -
A5
F5
G5
- ache.
You're bring - in' on the heart -
Gtr. 2

from *Pyromania*

Foolin'

Words and Music by Joe Elliott, Steve Clark, Peter Willis, Richard Savage, Richard Allen and Robert Lange

A5 Asus2 F(♭5)/A F5/A C5/G G5/D A5 E5/B F5/C G5/D A5

an - y - bod - y won - der?

An - y - bod - y care?

Gtr. 2

P.M.

End Rhy. Fig. 1

Gtr. 3

P.M.

End Rhy. Fig. 1A

C5/E C/E C5

and you real - ly care. 'Cause ba - by, I'm

f

chorus off

P.M.

P.M.

D5 C5 D5
Gtrs. 2 & 3
F5 B♭5
D5 C5 D5
Gtr. 5
grad. bend
1/2
1
Gtr. 6 (elec.)
8vb
w/ dist.
w/ bar
grad. release
-7
-5
-3 1/2
Guitar Solo
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A
Gtr. 6 tacet
C5 G5
A5
C5/G G5/D
Ah, ah, ah, ow!
8va
1 1/2
8vb
grad. pull up
+1
-1
A5
G5 F5
A5
Asus2 F(♭5)/A
Gtr. 5
P.H.
grad. bend
rake
1/2
1/4
Pitch: F♯ G

D.S.S. al Coda 2

F5/A
C5/G G5/D
A5
E5/B
F5/C
G5/D
A5
8va
steady gliss.
1/2
1/2
1
1
1
1

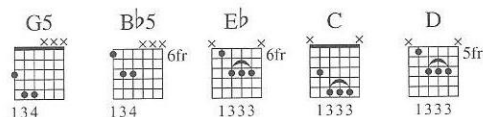
Coda 2
Outro
D5 C5 D5
F5 G5
D5 C5 D5
F5 B♭5
Ah, no, I'm not fool-in' my-self.
No, no, no.
Voc. Fig. 1
End Voc. Fig. 1
(I'm not fool-in' my-self.)
Gtrs. 2 & 3
P.M.

Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)
D5 C5 D5
F5 G5
D5 C5 D5
F5 B♭5
I'm not now.
I'm not fool-in'.
(cont. in slashes)

D5 C5 D5
F5 G5
D5 C5 D5
D5 C5 D5
Gtrs. 2 & 3
No!
Gtr. 4
mp
mf
let ring

from *High 'n' Dry*

High 'n' Dry (Saturday Night)

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark and Peter Willis

Verse
Gtr. 2 tacet
C D G5 B♭5 E♭5 C
1. Sat - ur - day, I feel right,
Gtr. 1
Gtr. 2
G5 B♭5 E♭
I been drink - in' all day.
Gtr. 2 tacet
C D G5
Yes I got a date, a
B♭5 E♭5 C
mid - night ride.
Gtr. 2
G5 B♭5 E♭
I had to get it a - way.
Yeah.
(cont. in notation)

Pre-Chorus
D
A
E5
C
I'm not a lon - er,
I'm not a fool.
Rhy. Fig. 1
*Gtrs. 1 & 2
P.M.
*Composite arrangement
B5
G5
Don't need a rea - son, rea - son to be cool.
I got my whis - key,
Gtr. 3 (dist.)
mf
Gtrs. 1 & 2
B
G
N.C.
I got my wine.
I got my wom - an,
and this time the lights are go - in' out.
(Sat -
End Rhy. Fig. 1

A5 N.C. G5 C

High 'n' dry. Ow!

- ur - day night.)

Gtr. 3

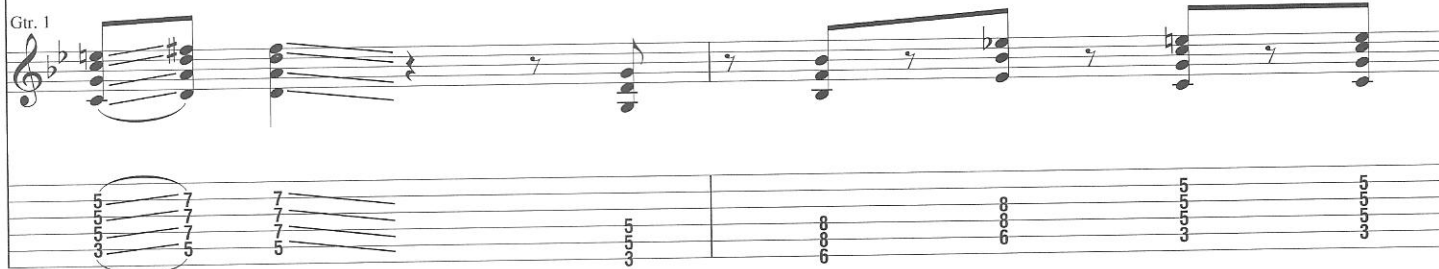
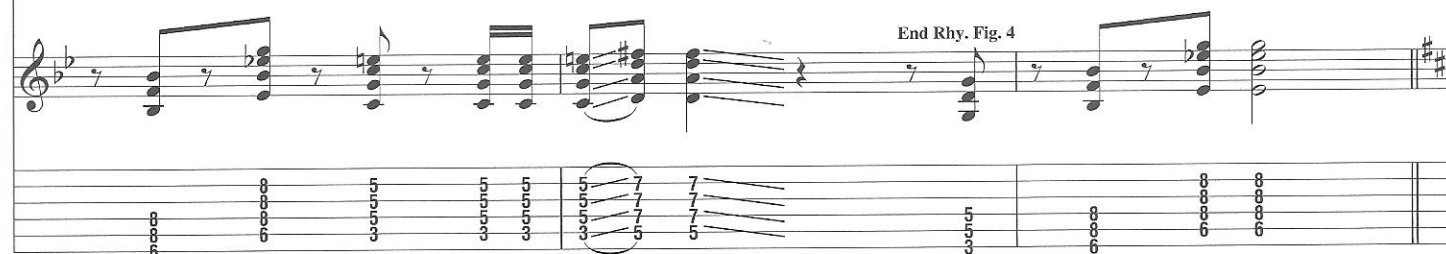
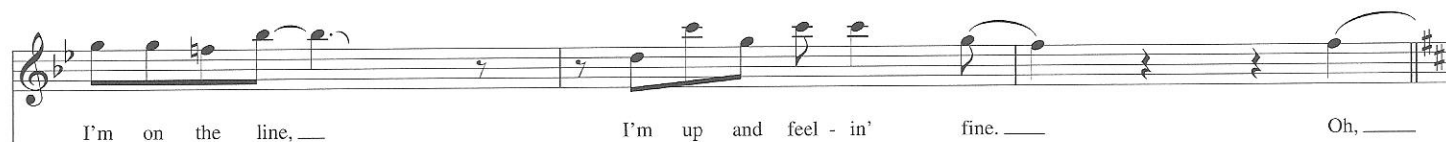
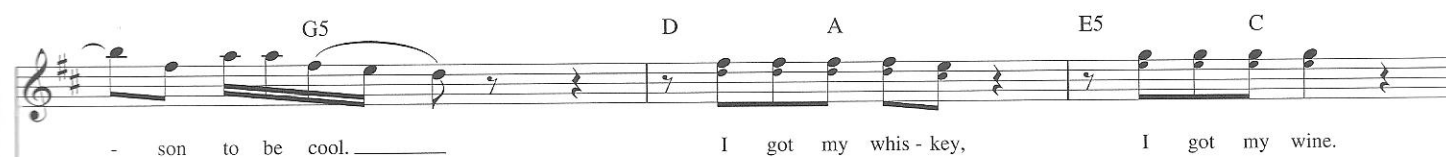
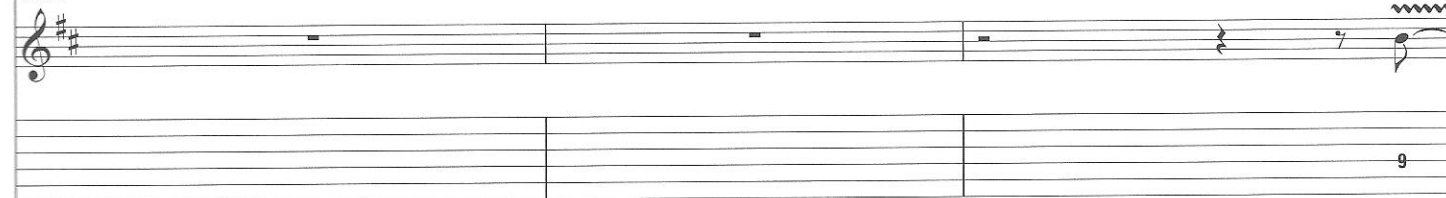
Gtr. 2 Rhy. Fig. 3

End Rhy. Fig. 3

1/4

Gtr. 1

fdbk.

Pitch: C

Gtr. 2
G5
Bb5
Eb
Gtr. 2 tacet
C
D
G5
I'm up and down and in be - tween.
On the bot - tle,
Bb5
Eb
C
Gtr. 2
G5
Bb5
Eb
I'm on the line,
I'm up and feel - in' fine.
Oh,
End Rhy. Fig. 4
Pre-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
D
A
E5
C
D
A
B5
I'm not a lon - er,
I'm not a fool.
Don't need a rea - son, rea -
Gtr. 3
G5
D
A
E5
C
- son to be cool.
I got my whis - key,
I got my wine.

D
A
B5
G
N.C.
I got my wom - an, and this time the lights are go - in' out.
(Sat -
17
1
17
17
1
17
17
1
17
16
15
(15)
12
12
(12)
(12)
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2A
A5
N.C.
D
N.C.
A5
N.C.
High.
- ur - day night.
Sat - ur - day night.
High
G5
N.C.
A5
N.C.
D
N.C.
'n' dry.
I'm high.
Sat - ur - day night.
Sat -
Gtr. 2: w/ Rhy. Fig. 3
A5
N.C.
G5
High 'n' dry.
- ur - day night.)
Gtr. 3
8
7
5
Gtr. 1
1/4
(3)
2
2
0
2
2
0
2
2
0
2
2
0
3
1/4
(3)
0
3
8
7
5

Em
Oh, take me high!
P.S.
P.M.
f
*P.M.
*Gradually lift P.M.
Guitar Solo
A
Dsus4 D
Em
1/4
1/2
Rhy. Fig. 5
End Rhy. Fig. 5
P.M.
let ring
Gtr. 1: w/ Rhy. Fig. 5 (6 1/2 times)
Gtr. 3
A
Dsus4 D
Em
A
Dsus4 D
Em
1/4
1/4
1
1/4

Gtr. 2

C

Gtr. 3

P.S.

Gtr. 1

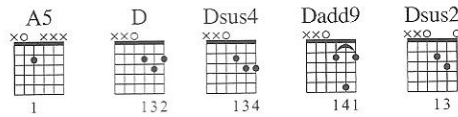
*P.M.

*Gradually lift P.M.

Verse
Gtr. 1: w/ Rhy. Fig. 4
C
D
Rhy. Fig. 6
Gtr. 2
C
End Rhy. Fig. 6
3. Sat - ur - day,
kick - in' out,
Rhy. Fig. 6A
Gtr. 3
End Rhy. Fig. 6A
Gtrs. 2 & 3: w/ Rhy. Figs. 6 & 6A (2 times)
D
G5
B♭5
E♭
C
D
G5
B♭5
E♭
C
I'll take what's com - in' to me.
I got - ta move,
num - ber one,
D
G5
B♭5
E♭
N.C.
Sat - ur - day night on the run.
Wow!
(Sat -
Gtr. 3
Gtr. 2
Gtrs. 1 & 2
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 4 meas.)
Gtr. 3: w/ Rhy. Fig. 2A (1st 4 meas.)
A5
N.C.
D
N.C.
A5
N.C.
- ur - day night.
High.
Sat - ur - day night.
High

from *Hysteria*

Hysteria

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Richard Allen, Steve Clark and Robert Lange

Intro

Moderate Rock ♩ = 104

*Chord symbols reflect overall harmony.

Em(add9)

Gmaj7

Gtr. 2 (dist.)

8va

loco

mp

Harm.

w/ bar

w/ bar

Pitch: E B

Gtr. 3 (dist.)

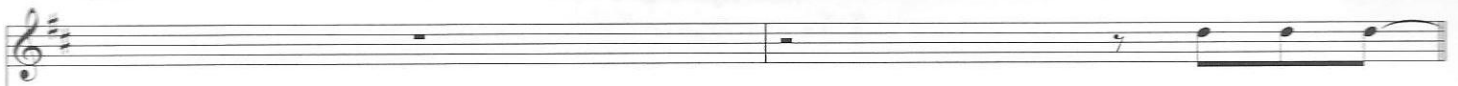
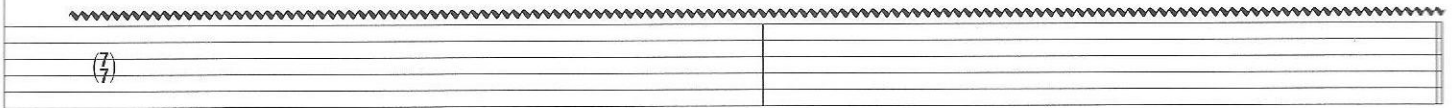
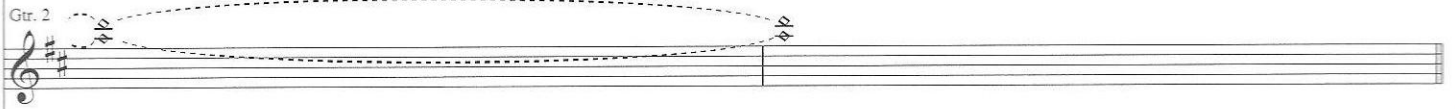
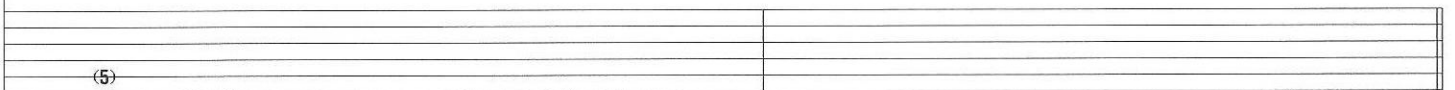
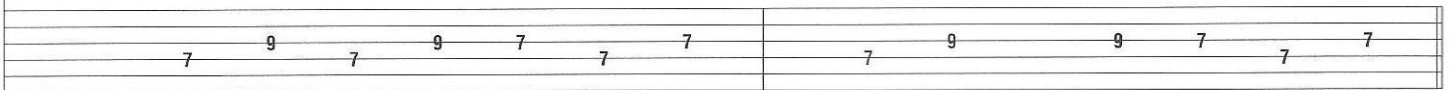
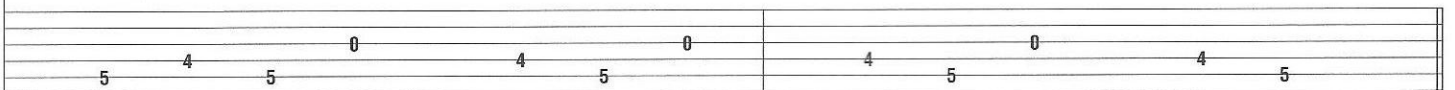
mp

* Vol. swells

Gtr. 1

let ring

let ring

let ring

Dadd4

1. Out of touch, ___

Gtr. 2

Gtr. 4 (dist.)

mf

P.M.

P.M.

Gtr. 3

Gtr. 1

End Riff A

let ring

*w/ echo set for half-note regeneration w/ 2 repeats.

Em(add9) Gmaj7 Dadd4 D Dsus4

tized, I'm shak - in' to my knees.

*Gtrs. 5 & 6 (clean)
Rhy. Fill 1
End Rhy. Fill 1
mf
w/ chorus
let ring

*Composite arrangement

Gtrs. 1 & 3
End Riff B

Chorus
Gtr. 6 tacet
Em7
Cadd9
D
ter - i - cal, hys - ter - i - a. Oh, can you feel it? Do you be - lieve it? It's such a
(Oh, can you feel it? Do you be-lieve it?
Gtr. 2
Riff C
End Riff C
mf
Gtr. 4
Riff C1
End Riff C1
mf
P.M.
Gtr. 5
Riff C2
End Riff C2
mp
let ring
Gtr. 3
Rhy. Fig. 2
w/ bar
w/ bar
-1/2
To Coda 2
Gtrs. 2, 4 & 5: w/ Riffs C, C1 & C2
Em7
Cadd9
D
mag - i - cal mys - ter - i - a. When you get that feel - ing, bet-ter start be - liev - ing. 'Cause it's a
When you get that feel - ing, bet ter start be-liev - ing.)
Gtr. 3
w/ bar

Verse
Gtr. 1: w/ Riff A (2 times)
Dadd4
Gtr. 2 tacet
Gmaj7
2. Out of me,
in - to you,
yeah.
dim.
*w/ echo set for half-note regeneration w/ 2 repeats.
Em(add9)
You can hide,
**w/ echo set for half-note regeneration w/ 2 repeats.
Gmaj7
Dadd4
it's just a one way street.
Oh, I be - lieve
Gtr. 3: w/ Riff B
I'm in you,
Gtr. 2
pp
mp
**Fade in w/ vol. knob.
Riff E
End Riff E
Gtr. 4
mp

Guitar Solo

A5
D
N.C.
Gtr. 2
delay off
w/ bar
w/ bar
Gtr. 3
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
1/2

Gtr. 3: w/ Rhy. Fig. 3 (1 1/2 times)
A5
Gtr. 2
w/ bar

D
N.C.
A5
Gtr. 2
w/ bar
w/ bar
w/ bar
Gtr. 7
w/ bar
w/ bar

Gtrs. 5 & 6: w/ Rhy. Fill 1
D
Dsus4
Gtr. 2
Gtr. 7
w/ bar
Gtr. 3
P.M.
P.M.
P.M.
Coda 2
Gtrs. 2, 4 & 5: w/ Riffs C, C1 & C2 (2 times)
Gtr. 3: w/ Rhy. Fig. 2
Em7
Cadd9
D
mir - a - cle. Oh, say you will. Oo, babe.
Oo, babe.
(Oh, can you feel it?
Oh.
Do you be - lieve it?
Em7
Cadd9
D
Hys - ter - i - cal,
hys - ter - i - a.
(I get hys - ter - i - cal,
hys - ter - i - a.)
You'd bet - ter be - lieve it.
God, it's a
When you get that feel - ing,
bet - ter start be - liev - ing.)

Gtr. 1: w/ Riff A (1st 2 meas.)

D

Gtr. 5

mf

Gtr. 1: w/ Riff A (last 2 meas.)

Dsus4

Get clos - er, ba - by.

(Get clos - er to me.)

End Riff F

(7) 7 5 7 7 7

5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 5 4 5 4 5

Gtr. 1: w/ Riff A (1st 2 meas., till fade)
Gtr. 2: w/ Riff F
Gtr. 3: w/ Riff G (till fade)
D
Dadd9
D Dsus2 D
Gtr. 5
Ba - by.
Clos - er, clos -
(Clos - er,
(Oh.)
(Oh, oo.)
Dsus4 Dsus2 D
- er,
get clos - er.)
clos - er to me.
Gtr. 6
mp
Gtr. 7
let ring
Gtrs. 6 & 7 tacet
Dsus4 D
Dsus4 D
Dsus4 Dsus2 D
Gtr. 5
Gtr. 2
w/ bar
w/ bar

Begin fade

Dsus4 D Dsus4 D Dsus4 Dsus2 D

Gtr. 2

Gtr. 7

let ring *let ring*

from *Adrenalized*

Let's Get Rocked

Words and Music by Joe Elliott, Phil Collen, Richard Savage and Robert John Lange

Intro

Moderately slow ♩ = 92

*Composite arrangement

**Chord symbols reflect overall harmony.

***w/ reverse gated reverb & echo set for quarter-note regeneration w/ multiple repeats.

B♭5 C5 F5/C B♭5 C5 F5/C

let's get rocked. ___ Oh. ___ Ow!

Gtr. 3 (dist.)

mf

P.S.

Gtrs. 1 & 2

†w/ echo set for dotted eighth-note regeneration w/ 2 repeats.

Bb5 C5 F5/C
1. I'm your
rake
*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10.
Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.
Verse
Gtrs. 2 & 3 tacet
F5
av - er - age, or - di - nar - y, ev - 'ry - day kid. Hap - py to do noth - ing, in
Gtr. 1
w/ slide
fact that's what I did. I got a mil - lion ways to make my day, but Dad - dy don't a - gree. 'Cause
steady gliss.
Gtr. 2
w/ clean tone & chorus
w/ bar

Gtr. 1 tacet
And don't shake my tree. He said: Who me?
"Mow the lawn!"
Gtr. 2
P.H.
P.H.
Pitch: C
Not my style, man. Oh, no way!
"Walk the dog!" "Take out the trash!"
Gtr. 1
P.H.
Gtr. 2
P.H.
N.C.
C' mon, get real. I'm sor-ry, Dad, got-ta dis-ap - pear. Let's get the rock out - ta here.
"Ti - dy your room!"
w/ bar
−2 1/2
w/ bar
slack

Gtr. 1 tacet
read - y to make my move.
But what she got ain't rock 'n' roll and it
Gtr. 2
3 1 3 1 3 (3)
Gtr. 1 tacet
real - ly blew my groove.
It was:
(Cho - pin, Mo - zart, Bee-tho - ven.
It
Gtr. 1
P.H.
rake
8 (8)
Gtr. 2
1/4
w/ bar
4 1 (1)
–2 1/2
makes me wan - na scream!
Ow!
Bach, Tschai - kov - sky, vi - o - lins.
Gtr. 2
P.H.
w/ bar
rake
8
Pitch: B♭
slack

Gtr. 6 tacet

Turn it off!

That ain't my scene. Well, I'm

*Gtr. 6

mf

10 8 6 10 8 6 10 8 6 10 8 6 8 6 5 8 6 5 8 6 5 8 6 5

*Violins arr. for gtr.

Gtr. 2

** pp — mf

5 3 8 8 (8 8)

**Vol. swell

B♭5VI
F5
in - to the blue.
Ev - 'ry time I want to I get
let ring
C5VIII
E♭5
stuck in - side my room.
Heav - en knows I'm sick and tired of
let ring
Interlude
B♭5
C5 F/A B♭5 N.C.
B♭5 F5 C5 N.C.
(cont. in notation)
danc - in' with this broom.
I feel luck - y to - day.
8va
Gtr. 4
w/ bar
steady dive
Harm.
steady release
w/ bar
slack
Gtrs. 1 & 2
let ring
w/ dist.

C5 F/A B♭5 N.C. B♭5 F5 C5 N.C.

Hey, look at that man, a, do you wan - na get

8va

w/ bar

P.S.

C5 F/A B♭5 N.C. B♭5 F5 C5 B♭5 C5

rocked? Do you wan - na get rocked.

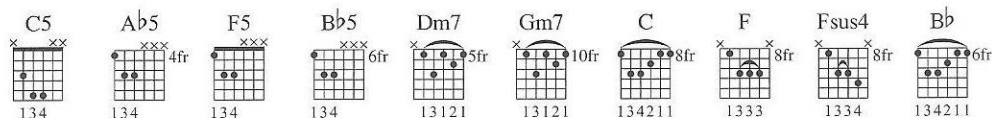
loco

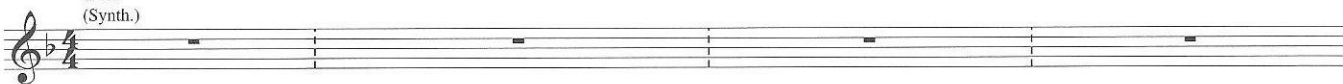
Guitar Solo
Db5
Ab5
Eb5
Gtr. 7 (dist.)
mf
*w/ octaver
let ring
*Set for 1 octave above.
Gtr. 4
Gtrs. 1 & 2
Db5
Ab5
Eb5
C5 Bb5
Whoa.
8va
octaver off
P.M.
1 1/2
1
1 1/2
1
P.M.

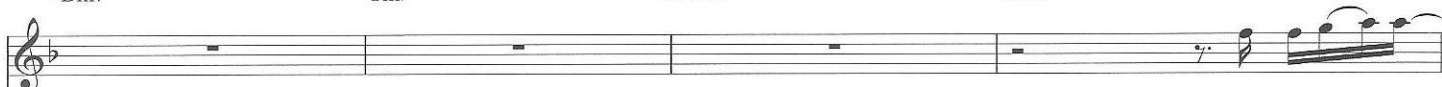
Eb5
Bb5
Oh do you wan - na?
Do you wan - na?
Let's get, let's get, let's get, let's get rocked.
Whoa.
(5)
-1
slack
Gtrs. 1 & 2
(cont. in slashes)
8
8
6
8
8
6
11
F#5
Gtrs. 1 & 2
Oh, get on top of it.
Let's get, let's get, let's get, let's get rocked.
Gtr. 3
12
11
12
11
9
11
9
11
10
11
11
11
12
11
12
11
12
11
12
11
12
11
12
11
12
11
Gtr. 4
12
11
12
11
11
11

from *Hysteria*

Love Bites

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Richard Allen, Steve Clark and Robert Lange

Intro

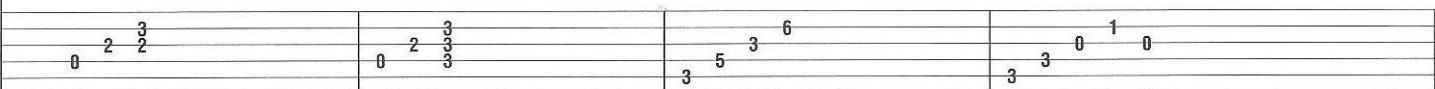
Free time

Slowly ♩ = 68

*Dm7 Gm9 C7sus4 Fsus2

1. When you make love

Gtr. 2 (clean) Rhy. Fig. 1A — End Rhy. Fig. 1A

mf

w/ chorus

let ring

Gtr. 1 (clean) Rhy. Fig. 1 — End Rhy. Fig. 1

mf

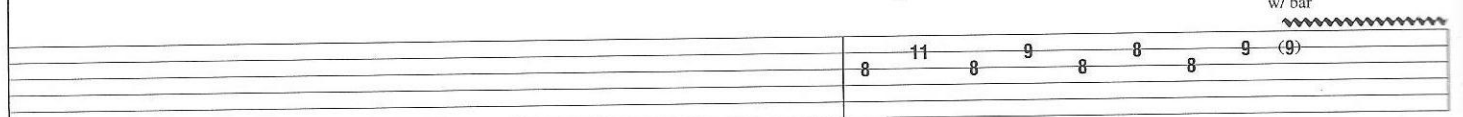
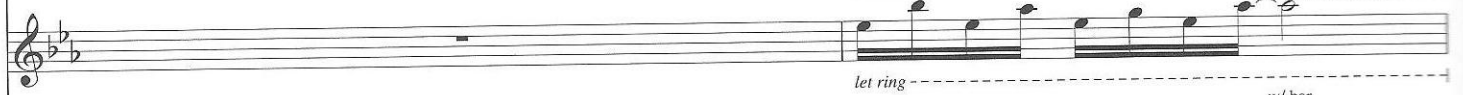
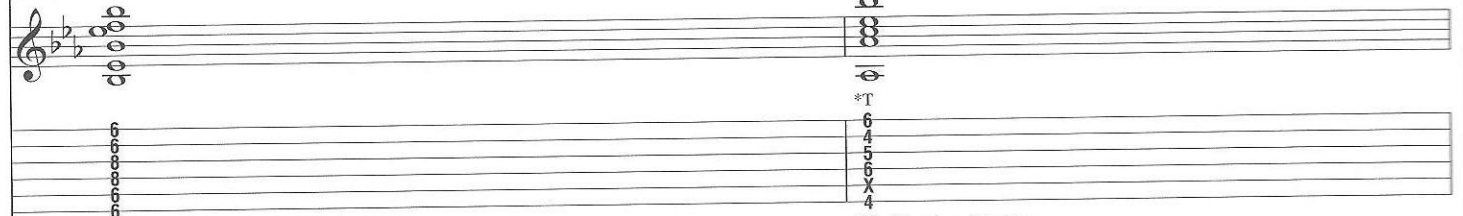
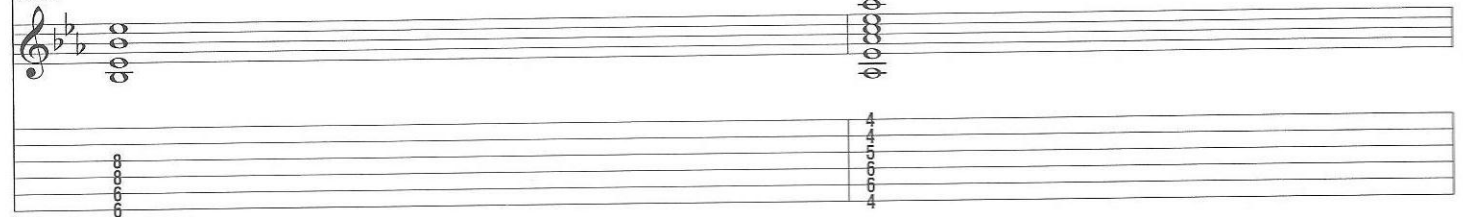
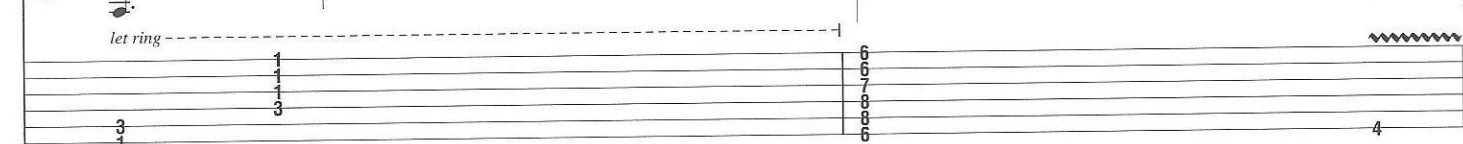
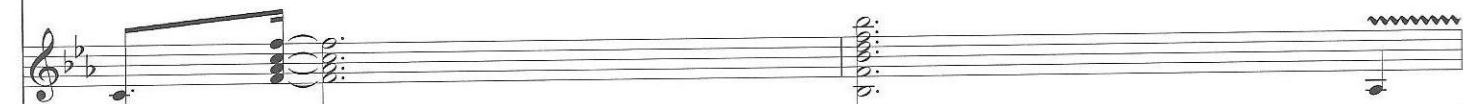
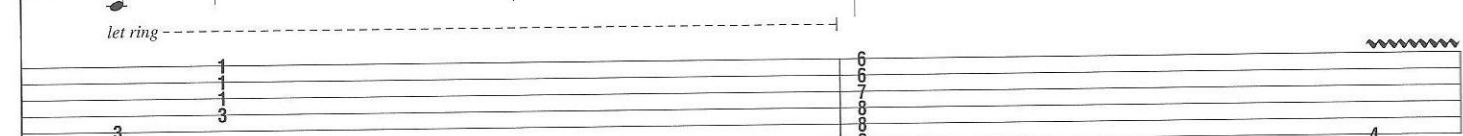
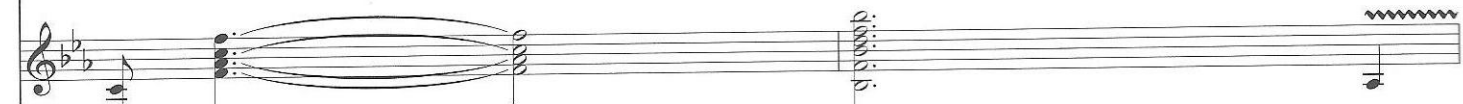
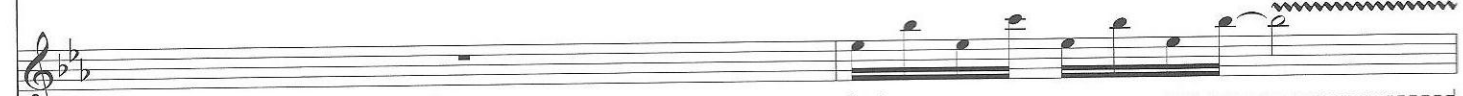
w/ chorus

let ring

*Chord symbols reflect overall harmony.

Verse

C7sus4
Fsus2
Dm7
of? Does he look like me? Do you tell lies and say that it's for -
Gm9
C7sus4
Fsus2
ev - er? Do you think twice, or just touch and see? Oo, babe.
D5
F
Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
Dm7
Oh, yeah. 2. When you're a - lone, do you let go?
Gtr. 5 (dist.)
w/ bar
*Vol. swell
Gtr. 4 (dist.)
w/ bar
**Vol. swell
Gtr. 3 (dist.)
w/ bar
Gtrs. 3, 4 &5 tacet
Gm9
C7sus4
Fsus2
Are you wild and will-ing, or is it just for show? Oo, come on.

Pre-Chorus
2nd time, Gtr. 6 tacet
E♭sus2
A♭add9
I don't wan - na touch you too much ba - by,
Gtr. 3
Riff A
let ring
w/ bar
Gtr. 5
*T
*T = Thumb on 6th string
Gtr. 4
Fm
B♭
'cause mak - in' love to you might drive me cra - zy.
End Riff A
let ring
w/ bar
let ring
let ring

Gtr. 3: w/ Riff A
E♭sus2
E♭5
A♭add9
A♭
A♭/G
I know you think that love is the way you make it,
Gtr. 5
let ring
w/ bar
Gtr. 4
let ring
w/ bar
To Coda
Fm
B♭add9
B♭
so I don't wan-na be there when you de-cide to break it.
No!
Love
let ring
(cont. in slashes)
w/ bar
let ring
w/ bar
(cont. in slashes)

Chorus
C5
Ab5
F5
Bb5
Gtrs. 4 & 5: w/ Rhy. Fig. 2
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 4 & 5
bites, love bleeds.
It's bring-in' me to my knees.
Love lives, love dies.
Gtr. 3
Riff B
F5
Bb5
Gtr. 3 tacet
C5
Abmaj7
Fsus2
Bbsus2
It's no sur-prise.
Love begs, love pleads.
It's what I need.
Gtrs. 4 & 5
End Riff B
Rhy. Fig. 3
End Rhy. Fig. 3
let ring
w/ bar
Interlude
Gtrs. 4 & 5 tacet
Dm7
Gm9
C7sus4
C7
Fsus2
3. When I'm with you
Gtr. 2
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtr. 1
Rhy. Fig. 4
End Rhy. Fig. 4

Pre-Chorus

Gtr. 3: w/ Riff A

E♭sus2 A♭add9 A♭/G

I don't wan - na touch you too much ba - by,

Gtr. 5

w/ bar

Gtr. 4

let ring *let ring*

Fm
B♭add9
B♭
'cause mak - in' love to you might drive me cra - zy.
Oh.
Love
let ring
w/ bar
T
Chorus
Gtr. 3: w/ Riff B
Gtrs. 4 & 5: w/ Rhy. Fig. 2 (2 times)
C5
A♭5
F5
B♭5
bites, love bleeds.
It's bring - in' me to my knees.
Love lives, love dies.
Gtrs. 4 & 5: w/ Rhy. Fig. 3
A♭maj7
Fsus2
B♭sus2
It's no sur - prise.
Love begs, love pleads.
It's what I need.
Guitar Solo
Dm7
Gm7
Gtr. 6 (clean)
mf
w/ chorus
Gtr. 3
Riff C
End Riff C
P.M.

Gtr. 3: w/ Riff C (3 times)
C
F
Gtr. 6
1/2
Dm7
Gm7
Gtr. 1
let ring
D.S. al Coda
C
F
Oh, yeah.
Gtr. 6
let ring
Gtr. 4
Gtr. 5

Coda
Chorus
Gtr. 3: w/ Riff B (1st 3 meas.)
Gtrs. 4 & 5: w/ Rhy. Fig. 2 (1 1/2 times)
C5 A♭5 F5 B♭5 C5 A♭5
bites, love bleeds. It's bring-in' me to my knees. Love lives, love dies.
Fsus4 F B♭
Gtr. 4
Gtrs. 4 & 5: w/ Rhy. Fig. 2 (2 times)
C5 A♭5 F5 B♭5
Love, love bites, love bleeds. It's bring-in' me to my knees. Love
Love bites.
Gtr. 5
Gtr. 3
Gtr. 3: w/ Riff B (last 2 meas.)
C5 A♭5 F5 B♭5
lives, love dies. It's no sur - prise. Love
Gtrs. 4 & 5: w/ Rhy. Fig. 3
C5 A♭maj7 Fsus2 B♭sus2
begs, love pleads. It's what I need.
Outro
Dm
Spoken: If you've got love in your sights,
Begin fade
Fade out
watch out, love bites.

from *Pyromania*

Photograph

Words and Music by Joe Elliott, Steve Clark, Peter Willis, Richard Savage, Richard Allen and Robert Lange

*Chord symbols reflect overall harmony.

**Composite arrangement

A5 D5/A E5 B A5 D5/A E5

much. You're the on - ly one I wan - na touch. 2. I

End Rhy. Fig. 2

Gtrs. 1 & 2

Gtrs. 3 & 4 (dist.)

f

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 2
E5 B/E A5/E D5/A E5 B/E
see your face ev - 'ry time I dream, on ev - 'ry page, ev - 'ry mag -
4. You got some kind of hold on me. You're all wrapped up in mys -
Gtrs. 3 & 4
P.M.
P.M.

A5/E D5/E E5 B/E A5/E D5/E
- a - zine.
- ter - y.
So wild and free, so far from me. You're all
P.M.
P.M.

Pre-Chorus
1st & 2nd times, Gtrs. 1, 2 & 3 tacet
3rd time, Gtrs. 1, 2 & 6 tacet
E5 B5 A5 Csus2 G
*Gtr. 5
sim.
I want, my fan - ta - sy, yeah. Oh, look what you've
Gtrs. 1, 2, 3 & 4
Gtr. 4
*Kybd. arr. for gtr.

Asus4 A Asus4 A Asus2 A Csus2
done to this rock 'n' roll clown. Oh,
1/2
G Asus4 A Asus4 A Asus2 A
look what you've done.
2., 3. I've got - ta have you.
1/2
Chorus
Gtrs. 4 & 5 tacet
G/B C Dadd4 Em(add9) G/B C Em(add9) Dadd4
*Voc. Fig. 1
End Voc. Fig. 1
I don't want your... I don't need your...
(Pho - to - graph. Pho - to - graph.
Gtr. 1
Riff A
End Riff A
w/ clean tone & chorus
let ring throughout
Gtr. 2
Riff A1
End Riff A1
*Refer to upstemmed voc. only.

To Coda 1
To Coda 2
G/B
C
Dadd4
Em(add9)
G/B
C
All I've got is a pho - to - graph.
But it's not e - nough.
Pho - to - graph.
Pho - to - graph.)
Gtr. 2 tacet
N.C.
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 5 meas.)
E5
B/E
3. I'd be your lov - er if you were there.
Gtr. 1
w/ dist.
chorus off
Gtrs. 3 & 4
P.M.
A5/E
D5/E
E5
B/E
A5/E
D5/E
E5
B/E
Put your hurt on me, if you dare.
Such a wom - an, you got
P.M.

A5 D5/A E5 B5 A5

Gtr. 6

8va

grad. release

fdbk.

Gtr. 7 (dist.)

mf

Gtrs. 1 & 2

Guitar Solo
Gtr. 7 tacet
E5
B5
A5
loco
Gtr. 6
grad. bend
Gtrs. 1 & 2
P.M.

A5
E5
B5
w/ bar
P.M.

D.S.S. al Coda 2
B5
A5
8va

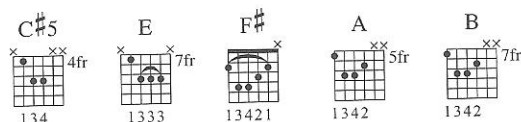
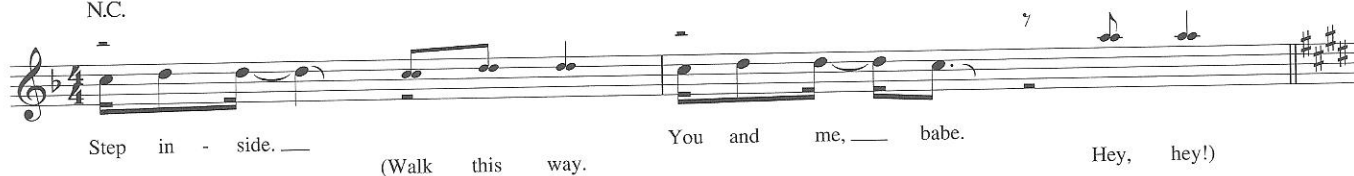
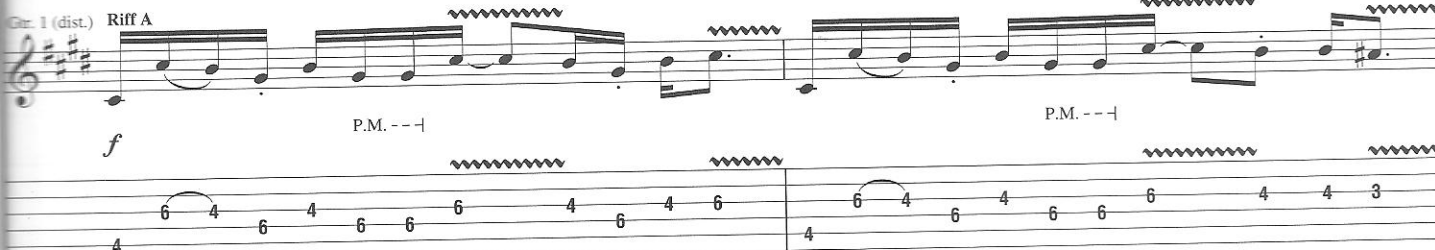
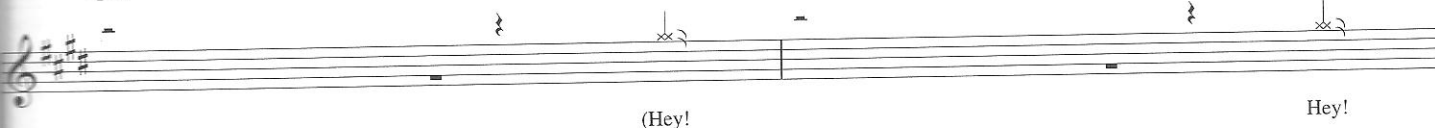
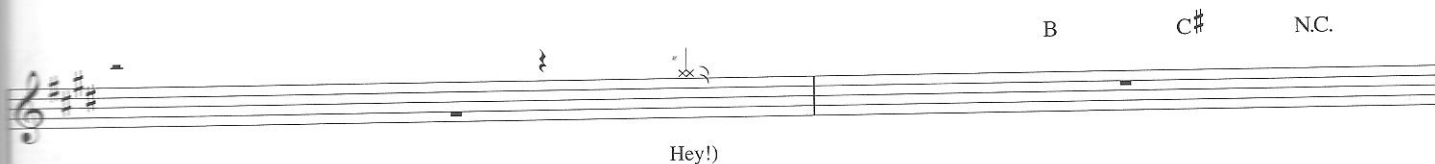
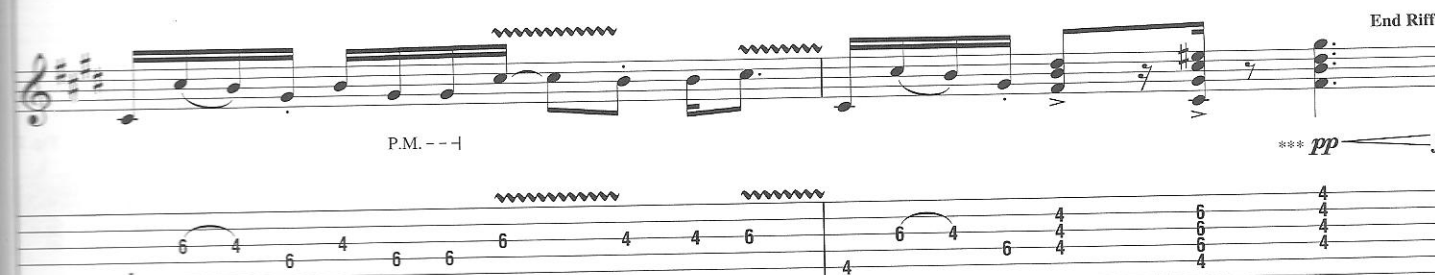
G/B
C
Dadd4
Em(add9)
I wan - na know.
I wan-
8va

Begin fade
Em(add9)
Dadd4
G/B
C
- na know.
I wan - na know.
8va
loco

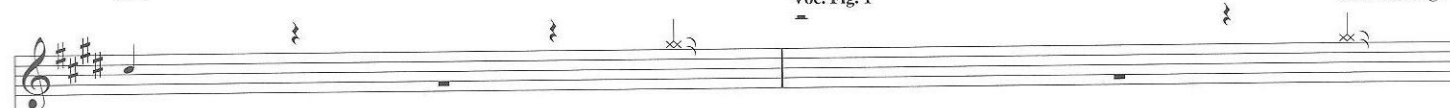
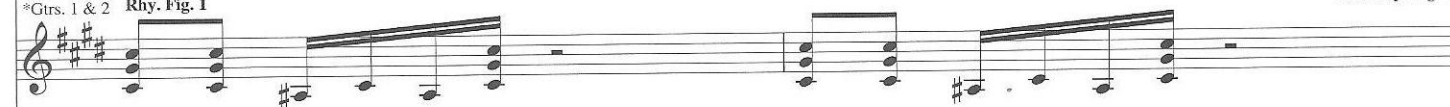
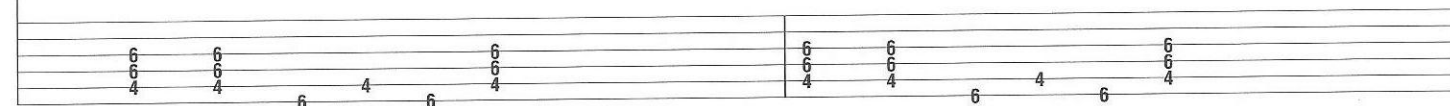
Fade out
G/B
C
Em(add9)
Dadd4
I wan - na touch!
8va
loco

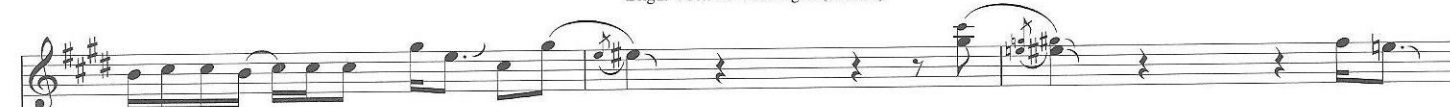
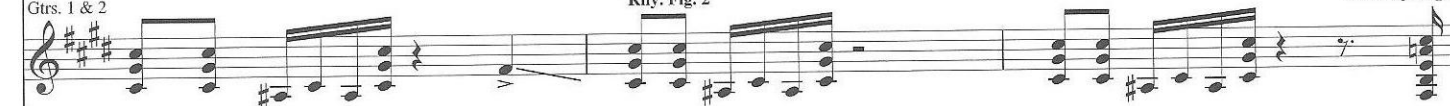
from *Hysteria*

Pour Some Sugar on Me

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Richard Allen, Steve Clark and Robert Lange

Verse
Gtrs. 1 & 2 tacet
N.C.
1. Love is like the bomb, ba - by, come and get it on. Liv - ing like a lov - er with a ra - dar phone.

Look - in' like a tramp, like a vid - e - o vamp. Dem - o - li - tion wom - an, can I be your man? (Your

C#5
Voc. Fig. 1
End Voc. Fig. 1
man. Hey! Hey!)
*Gtrs. 1 & 2
Rhy. Fig. 1
End Rhy. Fig. 1
P.M.
*Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/2 times)
Raz-zle and a daz-zle and a flash a lit-tle light. Tel - e - vi-sion lov-er, ba-by, go all night. Some - time, an - y-time, sug-ar me sweet.

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Lit-tle miss in - no-cent, sug-ar me. Yeah. Yeah. Come on.
Gtrs. 1 & 2
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.

Pre-Chorus
F#
C#5
B5
F#
C#5
B5
Take the bot - tle,
shake it up.
Gtr. 1
Rhy. Fig. 3
w/ bar
w/ bar
Gtr. 2
Rhy. Fig. 3A
w/ bar
w/ bar
E
B5
A5
E
A
B
Break the bub - ble,
break it up.
End Rhy. Fig. 3
w/ bar
End Rhy. Fig. 3A
w/ bar
w/ bar

C♯5
Gtr. 1
I'm hot, stick - y sweet, from my head to my feet, yeah.
Gtr. 2
* pp f
w/ bar
w/ bar
-3 1/2
-2 1/2
-1 1/2
-4
-2 1/2
*Vol. swell
Interlude
Gtr. 1: w/ Riff A
Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)
C♯5
B C♯ N.C.
Lis - ten.
Gtr. 2
fdbk.
w/ bar
** pp f
**Vol. swell
Verse
N.C.
2. Red light, yel - low light, green a light, go! Cra - zy lit - tle wom - an in a one man show.
Gtr. 2

Mir - ror queen, man - ne - quin, rhy - thm of a love.
Sweet _ dream, sac - cha - rine, loos - en up.
(Loos - en _
w/ bar
-1 1/2

Gtr. 1: w/ Rhy. Fig. 1 (3 times)
C#5
Uh, loos - en up.
You got to
up.)

squeeze a lit - tle, squeeze a lit - tle, tease a lit - tle more.
Eas - y op - er - a - tor come a knock - in' on my door.
Riff B
End Riff B
* P.M.
** P.M.
*Gradually lift P.M.
**As before

Gtr. 2: w/ Riff B
Some - time, an - y - time, sug - ar me sweet.
Lit - tle miss in - no - cent sug - ar me.
Yeah. _

Gtr. 1: w/ Rhy. Fig. 2
Yeah.
Give a lit - tle more.
* P.M.
P.H.
Pitch: E# G#
*Gradually lift P.M.
Coda
C#5
Gtrs. 1, 2 & 3 tacet
N.C.
Gtrs. 1 & 2
I'm hot, stick - y sweet,
from my head to my feet, yeah.
Gtr. 3
Interlude
D5
Gtr. 4 (dist.)
pp
f
**Backwards gtr. arr. for gtr.
***Vol. swell
Gtr. 4 tacet
E
Gtr. 2
mf
P.M.
Gtr. 1

Rhy. Fig. 5
End Rhy. Fig. 5
D5
E
mf
P.M.
P.H.
f
Pitch: A
Gtr. 2: w/ Rhy. Fig. 5
Gtr. 3
Harm.
w/ bar
Gtr. 1
P.M.
w/ bar

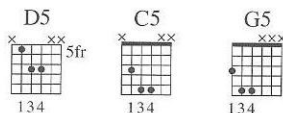
Bridge
Gtrs. 1, 2 & 3 tacet
N.C.
Sweet to taste. 'Cause I'm hot, so hot, stick-y sweet from my
(You got the peach-es, I got the cream. Sac-cha-rin. Hot, hot, sweet.
E
F♯
Gtr. 2
head, my head a to my feet. Do you take sug - ar? A one lump or two?
Head, head, my feet.)
Gtr. 1
P.M.
P.M.
P.M.
w/ bar
Pre-Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
F♯ C♯5 B5
Take the bot - tle, shake it up.
(Take the bot - tle, shake it up.
E B5 A5
E A B
Break it up.
Break the bub - ble, break it up.)
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (7 times)
Gtr. 3: w/ Riff C (4 times)
E A B
Oo, in the name of love.
(Pour some sug - ar on me.
Come on, fire me up.
Pour some sug - ar on me.

E
A
B
Oh, I can't get e - nough.
Pour your sug - ar on me.
Gtr. 4 (dist.)
f
Gtr. 3
Riff D
End Riff D
Gtr. 3: w/ Riff D (4 times)
E
A
B
Oh, in the name of love.
Pour some sug - ar on me.
E
A
B
Get it, come get it.
Pour some sug - ar on me.

E
A
B
Oh.
Pour your sug - ar on me.
E
A
B
Yeah.
Sug - ar me.
Pour some sug - ar on me.)
8va
E
A
A
⑤
open
B
Gtr. 1
P.M.
Gtr. 4
8va
Gtr. 2
P.M.

from *On Through the Night*

Rock Brigade

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark and Peter Willis

Intro

Moderate Rock ♩ = 147

*Chord symbols reflect overall harmony.

C5 N.C. D5 Dsus4

Ah. ____

P.M.

let ring

let ring

D5 A5 B♭5 C5 N.C. D5
1. Well, in the
*Gtrs. 1 & 2
*Composite arrangement
Verse
2nd & 3rd times, Gtr. 3: w/ Fill 1 (2 times)
D5 Dsus4 D A5 B♭5 C5
mid - dle of the night and the ear - ly morn - ing light, you can hear them a mil - li - on miles
hit your town you'd bet - ter get down. I'm tel - lin' no lies to you, mis -
mid - dle of the night and the ear - ly morn - ing light if you hear them com - in' your way,
N.C. D5 Dsus4 A5 B♭5
a - way. They'll be bang - in' on their drums, bang - in' on your door,
- ter. 'Cause they live for rock 'n' roll. They'll try to steal your soul, might
well, you'd bet - ter watch your step, don't step out of line 'cause
Fill 1
Gtr. 3 (dist.)
mf
1 hold bend

Chorus
C5
N.C.
D5
G5
F5
D5
wav - ing their flags tell - ing you to score.
Watch out for the rock
e - ven try to steal your sis - ter.
here they come one more time.
let ring

To Coda 2
F5
C5
F5
D5
F5
G5
bri - gade. Oh, no, it's the rock bri - gade.
(Rock bri - gade. Rock bri - gade.)
P.M.
P.M.

To Coda 1
F5
D5
F5
G5
A5
B♭5
Look out for the rock bri - gade lead - ing you a - way.
P.M.

C5
D5
Dsus4
A5
B♭5
A - way.
N.C.
P.M.
D.S. al Coda 1
2. So when they
Coda 1
G5
Interlude
B♭
B♭/A
lead - ing you a - way.
Gtr. 1
Riff B
let ring
Gtr. 2

B♭/G
B♭/F
B♭/C
B♭
B♭/A
B♭/G
A - way.
A - way.
Gtr. 3 (dist.)
mf
Gtr. 1
let ring
Gtr. 2
(cont. in slashes)
Guitar Solo
D5
C5
G5
C
3fr
D
Gtr. 2
(cont. in notation)
Gtr. 3
f
*w/ wah-wah
*Used as filter.
End Riff B
Riff C
Gtrs. 1 & 2
let ring

Gtrs. 1 & 2: w/ Riff C (2 1/2 times)
C5
G5
D
C5
G5
grad. release
1 hold bend
1/2
T
End Riff C
D
Gtr. 3
C5
G5
D
1
1/4
C5
G5
A
G5
C5
Gtr. 3
Gtrs. 1 & 2

A
C5
G5
A
G5
C5
A
C5
G5
C5
8va
loco
1 hold bend
1
1/4
1/4
Gtr. 3 tacet
E5
D5

D
Dsus4
A5
B♭5
C5
N.C.
D5
3. So in the
Gtrs. 1 & 2

Coda 2
Chorus
G5
F5
D5
F5
C5
1. Look out
2. I said watch
for the rock bri - gade.
(Rock bri - gade.

F5
D5
F5
G5
F5
D5
You'd bet - ter watch for
keep your eyes on
the rock bri - gade.
Rock bri - gade.)
Don't let your eyes off the rock

Outro
Gtr. 1: w/ Riff B
F5
G5
N.C.
B♭
B♭/A
bri - gade, they will be lead - ing you a - way.
Gtr. 2

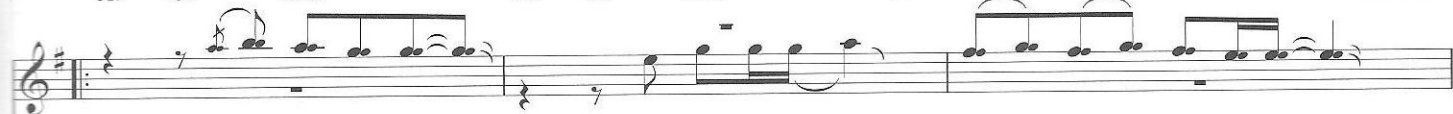
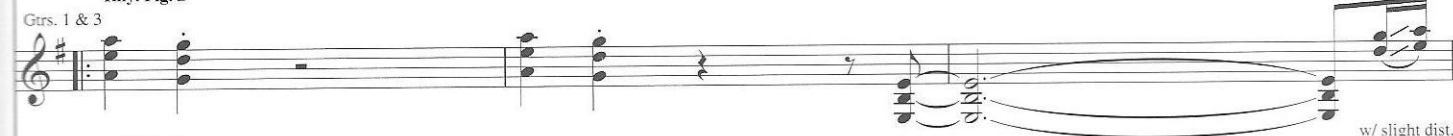
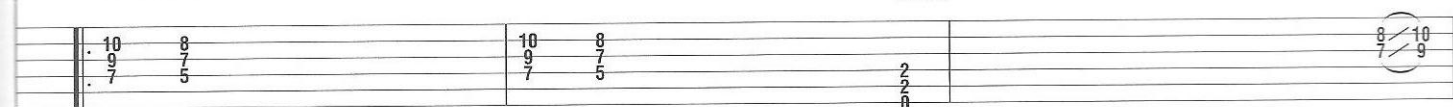
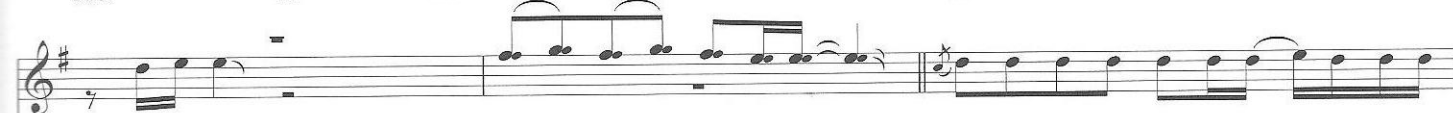
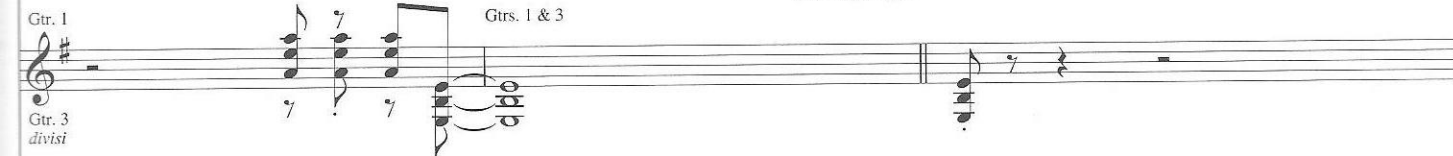
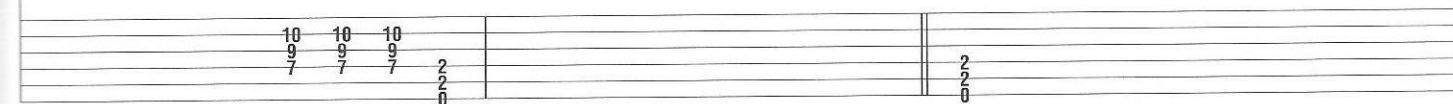
B♭/G
B♭/F
B♭/C
B♭
B♭/A
B♭/G
A - way.
A - way.
Gtr. 3
Gtr. 2
D
Dadd4
rit.
grad. release
Gtr. 2
Gtr. 1
divisi
Gtrs. 1 & 2
*Gtr. 2 to left of slash in tab
Gtr. 3 tacet
Gtrs. 1 & 2
pp

from *Pyromania*

Rock of Ages

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark, Peter Willis and Robert Lange

Drive me cra - zi - er, no ser - e - nade, no fire brig - ade, just a py - ro - ma - ni - a, c'-mon.

Bridge
A5 G5 N.C. A5 G5 N.C. E5 G5 A5
What do you want?
What do you want?
I want rock 'n' roll.
Rhy. Fig. 2
Gtrs. 1 & 3
w/ slight dist.
w/ dist.
w/ slight dist.

1.
Verse
N.C. A5 E5 E5
1. Yes, I do.
2. Al - right!
Long live rock 'n' roll.
2. Oh, let's go, let's strike a light. We're gon - na
End Rhy. Fig. 2
Gtr. 1
Gtrs. 1 & 3
Gtr. 3
divisi
w/ dist.

Gtrs. 1 & 3 tacet
blow like dy - na - mite. I don't care if it takes all night, gon-na set this town a - light, c'-mon.

2.
Chorus
2nd time, Gtr. 4 tacet
C
Oh, yeah, yeah! Rock of a - ges, rock of a - ges,
w/ slight dist.
Em
still roll - in', keep a roll - in'. Rock of a - ges.
rock of a - ges, still roll - in', rock 'n' roll - in'.
w/ dist.
A5
We got the pow - er, we got the glo - ry. Just say you need it,

gim - me, gim - me, gim - me, gim - me one more for the road, yeah.
P.H.
Pitch: E F♯

Bridge
Gtrs. 1 & 3: w/ Rhy. Fig. 2
A5 G5 N.C. A5 G5 N.C. E5 G5 A5
What do you want?
What do you want?
I want rock 'n' roll.

Guitar Solo
N.C. A5 E5 E5
Gtrs. 1 & 3
You bet ya!
Long live rock 'n' roll.
Ah, yes!
Gtr. 4 (dist.)
mf

Gtrs. 1 & 3 tacet
P.H.
grad. bend
Pitch: F♯

w/ bar
grad. dive
Harm.
w/ bar
Pitches: G
D

A5
G5
N.C.
A5
G5
N.C.
E5
Gtr. 4
Gtrs. 1 & 3
w/ slight dist.
w/ dist.

D.S. al Coda
w/ bar
slack

Coda
Outro
Gtrs. 1 & 3: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1A
E5
D5/E
yeah.
Say
yeah!

B5
A5
D5
E5
We're gon - na burn that damn place

D5/E
down,
whoo,
down
to the ground.

B5
A5
D5
E5
A5
Gtrs. 1, 2 & 3
rit.

(laughter)
N.C.
(Sound effects)
fdbk.
pp
Pitch: G#

from *Pyromania*

Rock! Rock! (Till You Drop)

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark, Peter Willis and Robert John Lange

Intro

Moderately fast Rock ♩ = 144

D B

Gtr. 1 (dist.)

f

Gtr. 3 (dist.)

f *f*

w/ slide

*Vol. swells

**Simultaneously vibrate and rub slide along strings over the pickups.

Gtr. 2 (dist.)

f

D B

(cont. in notation)

f *mf*

***As before

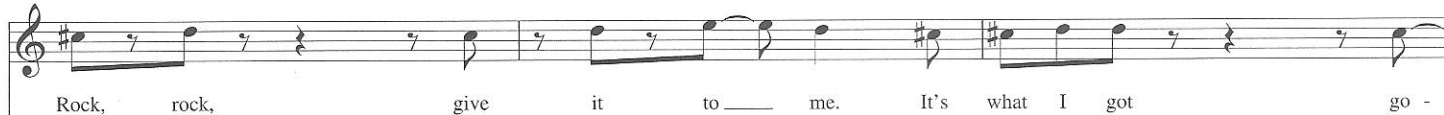
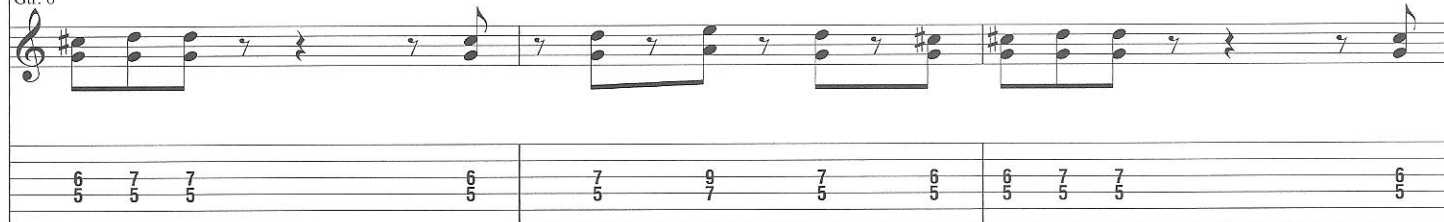
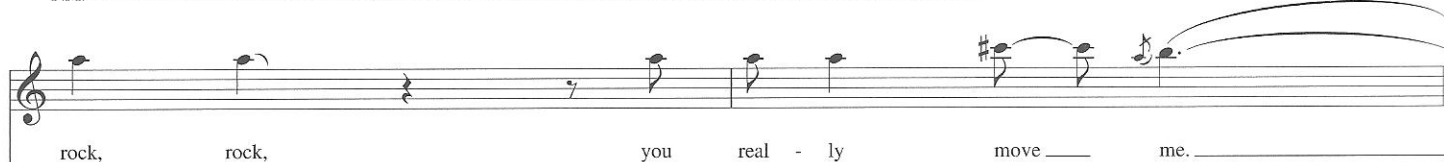
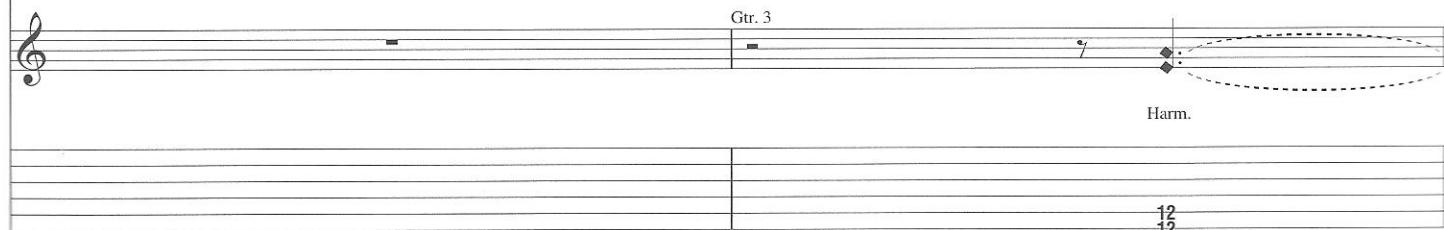
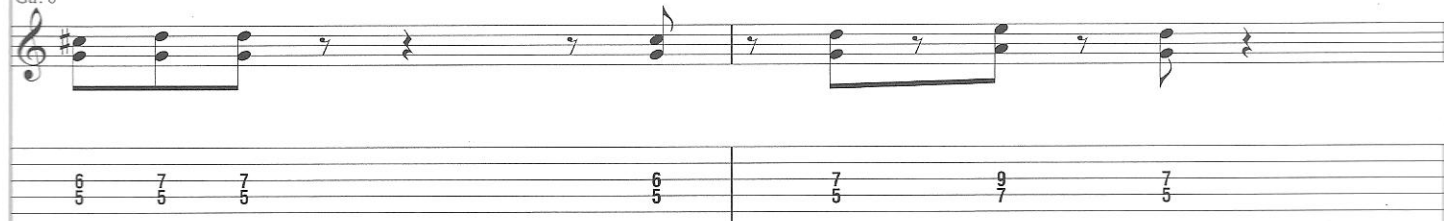
Gtr. 3 tacet
** D
B
1.
2.
A5
Gtr. 5 (slight dist.)
Gtr. 4 (slight dist.)
*Gtrs. 1 & 2
P.M.
*Composite arrangement
**Chord symbols reflect basic harmony.
Gtrs. 4 & 5 tacet
N.C.
A5
G5
1. Hold
Gtrs. 1 & 2
Rhy. Fig. 1
End Rhy. Fig. 1
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)
on to your hat, hold on to your heart. Read - y, get set to tear this place a - part. Don't
need a tick - et, on - ly place in town that - 'll take you up to heav - en and nev -

Pre-Chorus
N.C.
E5
er bring you down.
An - y - thing goes!
(An - y - thing goes!
Gtrs. 1 & 2
Riff A
End Riff A
Riff B
1/4
D5
E5
D5
E5
A5
An - y - thing goes!
An - y - thing goes!)
2. Wom -
End Riff B
P.M.
P.M.
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)
N.C.
A5
N.C.
G5
A5
N.C.
A5
N.C.
A5
en to the left, wom - en to the right, there to en - ter - tain, take you through the night. So
N.C.
A5
N.C.
G5
A5
N.C.
A5
Gtrs. 1 & 2: w/ Riff A
N.C.
E5
grab a lit - tle heat and come a - long with me 'cause your ma - ma don't mind what your ma - ma don't see.
(An -
Pre-Chorus
Gtrs. 1 & 2: w/ Riff B
D5
E5
That's right!
Come on, an - y - thing goes!
y - thing goes!
An - y - thing goes!)

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
D5
E5
A5
N.C.
A5
N.C.
G5
A5
I said a rock, rock till you drop!
Gtr. 3
w/ bar
17 17 17 17
17 17 17 17
19 19
0
-6
N.C.
A5
N.C.
A5
N.C.
A5
Rock, rock, nev - er stop!
Rock, rock till you drop!
12 12 12 12 14
12 12 12 12 14
12 12 12 12 14
8
8
N.C.
G5
A5
N.C.
A5
N.C.
A5
I said... ...till you drop!
(...rock, rock...)
3. Rid -
(8) 8 7 5 7 5 7
(8) 8 7 5 7 5 7
3 5

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)
N.C. A5 N.C. G5 A5 N.C. A5 N.C. A5
- ing in - to dan - ger, laugh - ing all the way. Fast, free and eas - y, liv - in' for to - day. Got -
N.C. A5 N.C. G5 A5 N.C. A5 N.C. E5
Gtrs. 1 & 2: w/ Riff A
- ta lip ser - vice, get it while you can. Hot sweat 'n' ner - vous, love on de - mand. (An-
Pre-Chorus
Gtrs. 1 & 2: w/ Riff B
D5 E5 D5 E5 A5
Ow!
- y - thing goes! An - y - thing goes!)
All night long. I said a
w/ bar
grad. dive
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1
N.C. A5 N.C. G5 A5 N.C. A5 N.C. A5
rock, rock till you drop! Come on, rock, rock, nev - er stop! You got - ta
w/ bar

Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)
N.C.
A5
G5
Gtr. 3
semi-harm.
P.M.
P.H.
Pitch: E
Gtrs. 1 & 2: w/ Riff A
Gtrs. 1 & 2: w/ Riff B (1st 2 meas.)
E5
D5
8va
loco
Gtr. 6 (dist.)
Gtrs. 1 & 2
(cont. in slashes)

Bridge
Gtr. 3 tacet
A5
Gtrs. 1 & 2
P.M.
Rock, rock, give it to me. It's what I got go - in' through me. Don't ev - er stop, whoa, do it to me. A rock, rock, you real - ly move me.
Gtr. 6
G5
A5
E
Gtr. 3
Harm.
*Gradually lift P.M.

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)
Gtr. 6 tacet

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 3/4 times)
Gtr. 7 tacet

N.C. A5 N.C. G5 A5 N.C. A5 N.C. A5

Rock, rock till you drop! Oh, rock, rock, nev - er stop! Come on and

Gtr. 3

N.C.
A5
N.C.
A5
Come on, come on, come on!
N.C.
G5
A5
N.C.
A5
Outro
N.C.
A5
C5
Yeah!
Hold on,
Gtr. 3
Gtrs. 1 & 2

Free time

Spoken: Too right.

Too loud, man, too loud.

Gtr. 3

*

fdbk.

*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.

Gtrs. 1 & 2

dim.

fdbk.

from *Hysteria*

Rocket

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Richard Allen, Steve Clark and Robert John Lange

𝄋 Pre-Chorus

End double-time feel

3rd time, Gtrs. 5 & 6: w/ Fills 1 & 1A

Asus2 Asus2 A5

I take a rock - et, we just got to fly.

(I can take you through the cen-

Gtrs. 1 & 2

Rhy. Fill 1

End Rhy. Fill 1

w/ clean tone

w/ bar

Chorus

Gtrs. 1 & 2 tacet
F#5
A5
E5
N.C.
D5
Rock-et, yeah.
(Sat - el - lite of love.
Rock-et, yeah.
Gtrs. 3 & 4

A5
E5
F#5
A5
E5
Sat - el - lite of love.
Rock-et, yeah.
Sat - el - lite of love.)

To Coda 1
Gtr. 2: w/ Rhy. Fig. 1
F#5
D5
E5
Rock-et, ba - by, c'-mon,
I'll be your sat - el - lite of love.
w/ bar
-1 1/2

*Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Rhy. Fig. 2
F♯7add4
E5
F♯7add4
Oo, oo.
Oh, oh.
Oo, oo.
w/ bar
*w/ dist.
Verse
N.C.
Oh, oh.
3. Spot - light, mag - net - ic,
w/ bar
-1 1/2
E5
F♯5
E5
F♯5
E5
ah, ra - zor rhy - thm...
(La - ser love.)
Gui - tar, drums, load up, stun!
Gtr. 2
Rhy. Fig. 3
End Rhy. Fig. 3
**Vol. swells
Gtrs. 3 & 4
steady dive
w/ bar
-1 1/2
slack

Verse

Double-time feel

Gtrs. 5 & 6 tacet

Gtr. 5 (dist.)

mf

Gtr. 6 (dist.)

mf

Gtrs. 3 & 4

F♯5

Gtr. 1

pp *mf* *pp*

w/ bar
Harm.

steady ascent

+1/4 +1/2 +1 +1 1/2

Gtr. 8 (dist.)

mf

Gtr. 7 (dist.)
divisi

mf

w/ slide
steady gliss

Gtrs. 3 & 4

*Gang lead vocals, next 5 meas.

A5
E5
F♯5
End Voc. Fig. 1
Sat - el - lite of love.
Rock - et, yeah.
Sat - el - lite of love.)
F♯5
D
N.C.
Gui - tar, drums,
light up.
We're gon - na
P.H.
Double-time feel
Lead & Bkgd. Voc.: w/ Voc. Fig. 1
A5 F♯5
D5
fly.
We're gon - na fly.
w/ bar
Yeah.
Rock - et, yeah.

from *Pyromania*

Too Late for Love

Words and Music by Joe Elliott, Richard Savage, Richard Allen, Steve Clark, Peter Willis and Robert John Lange

Chorus

Verse

*Doubled throughout

C
E5
pock - et full of in - no - cence, their en - trance is grand. The
End Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 1
C
D
Dsus4
D
queen of the dream stands be - fore them all. She
C
E5
stretch - es out her hand as the cur - tain starts to fall. But it's
Chorus
E5
C
D
Dsus4
D
C
E5
too late, too late, too late, too late for love.
Gtr. 3
Rhy. Fig. 2
End Rhy. Fig. 2
C
D
Dsus4
D
C
E5
C5
Too late, too late, it's too late, too late.
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.

Interlude
Am
F/A
C5
(Oh.
Oh.
Rhy. Fig. 4
End Rhy. Fig. 4
P.M.
Gtr. 3: w/ Rhy. Fig. 4
Am
1.
F/A
C5
2.
F/A
C5
Oh.
Oh.
Oh.)
Oh,
yeah,
Guitar Solo
Gtr. 3: w/ Rhy. Fig. 2 (2 times)
E5
C
D
Dsus4
D
C
E5
yeah.
Gtr. 4 (dist.)
E5
C
D
Dsus4
D

Em C D Dsus4 D

wait - ing for their cue. __ And there's a la - dy o - ver there, she's act - ing pret - ty cool, __ but

Gtr. 2

let ring

Gtr. 3

dim.

C
Em
N.C.
when it comes_ to play - in' life, she al - ways plays the fool. ___ But it's
w/ bar
f
P.M.
Chorus
Gtr. 2 tacet
Gtr. 3: w/ Rhy. Fig. 2
E5
C
D
Dsus4
D
too late, too late, it's
Gtr. 4
mp
let ring
C
E5
too late, too late ___ for love. ___
fdbk.
8va
loco
P.H.
Pitch: F♯

Gtr. 3: w/ Rhy. Fig. 3
C
D
Dsus4
D
Too late, it's too late,
1/4
1/2
C
E5
C5
too late, too late.
P.H.
Pitch: D
Interlude
Gtr. 3: w/ Rhy. Fig. 4 (4 times)
Gtr. 4 tacet
Am
F/A
C5
Am
(Oh. Oh. Oh.
F/A
C5
Am
F/A
C5
It's a lit - tle too late, much too
Oh. Oh. Oh.
Am
F/A
C5
late. Can you see it's all too
Oh. Oh.)

Interlude

Em A5 B5 C5 B5 Em A5 B5 C5 B5

late?

Gtr. 4

f

1/2 1/2 1/2 1/2

Gtr. 3

Em A5 B5 C5 B5 E5 A5 B5 C5 G5 D5 A5

Yeah! It's too late.

1/2

Outro-Chorus
Gtr. 3: w/ Rhy. Fig. 2 (till fade)
E5
C
D
Dsus4
D
(Too late,
too late,
Gtr. 4
mf
Harm.
fdbk.
C
E5
Too late
for love.
too late.
C
D
Dsus4
D
Yeah,
yeah.
Yeah.
Too late,
too late,
C
E5
It's what it's all a - bout.
too late,
too
late.
P.H.

Begin fade
C
D
Dsus4
D
Too late,
too late,
C
E5
Too late
for love.
too late.
C
D
Too late.
Too late,
Dsus4
D
Too late.
too late,
Fade out
C
E5
too late,
too
late.)
P.H.
P.H.

from *Hysteria*

Women

Words and Music by Joe Elliott, Phil Collen, Richard Savage, Richard Allen, Steve Clark and Robert John Lange

Intro

E5 C5 D5

Voc. Fig. 1

(Ah, ah.

Riff A

End Riff A

Gtr. 1

f

1/2

1/2

Gtr. 2 (dist.)

f

w/ bar

w/ bar

Gtr. 2 tacet

pas - sion, love and hate, a rest - less

Gtr. 1

mf

3
5
4

Gtr. 2

f

0

spir - it with a need for a mate. But there was some-thing that was

Gtr. 1

mf

Harm. w/ bar

12 (12)

-1 1/2 -6

Gtr. 3

mf

3
2
0

Pre-Chorus
Gtr. 3 tacet
C5
D5
Dsus4
D
love, one part wild, one part la - dy, one part child. I give you...
Gtr. 1 Rhy. Fig. 2
End Rhy. Fig. 2
w/bar
w/bar
w/bar
Gtr. 2 Rhy. Fig. 2A
End Rhy. Fig. 2A
P.M.
Chorus
Em
G5
(Wom - en, wom - en.
Lots of pret - ty wom - en.
*Gtrs. 1 & 2
1/2
1/2
*Composite arrangement
A5
C5
D5
Men, men.
They can't live with - out them.
let ring

Em7 D/E C/E Em
hun - ger, an ap - pe - tite, and fill - ing with e -
Gtr. 3

Dsus4/E D/E C/E Em
mo - tion, he took a bite. It was a one part

Pre-Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
Gtr. 3 tacet
D.S. al Coda
C5 D5 Dsus4 D
love, one part child, one part love, one part wild. I give you...

Coda
Bridge
Cadd9 G/B Cadd9 A5 N.C. E5 Cadd9 G/B Cadd9
Skin on skin, let the love be - gin. Wom - en!
Gtrs. 1 & 2
1/2

Pre-Chorus
Gtrs. 1, 2 & 4 tacet
C5
D5
love, one part wild, one part lov - er, a one part

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
B5
B(♯5)
C5
child. A whole lot - ta fi - re, a lit - tle bit of ice. A whole lot - ta

Breakdown
D5
Dsus4
D
N.C.
N.C.
some - thing you can't sac - ri - fice. I give you... Hair, eyes,

skin on skin. Legs, thighs. What's that spell? What's that spell?
Legs, thighs. What's that spell? What's that
(What's that spell? What's that spell?)

E5
G5
Oh. Oh.
(Wom - en, wom - en.)
spell?)
Gtrs. 1 & 2
w/ bar
1/2
1/2
*w/ echo set for quarter-note regeneration w/ 1 repeat.

A5 C5 D5

Oh! Oh! Oh!

Gtr. 4

Gtrs. 1 & 2

Chorus

Em C5 D5

(Wom en, Wom - en. wom-en. Call - ing ev - 'ry girl.

Riff A End Riff A

mp

slight P.M.

Rhy. Fig. 3 End Rhy. Fig. 3

w/ bar

E5 C5 D5

Oh!

Wom - en, wom - en.

Gtr. 4

mf

P.M.

Gtrs. 1 & 2

1/2 1/2

Outro-Guitar Solo
B♭5
F/A
B♭5
C5
F/C
C5
D5
Gtr. 4
Gtr. 1
Gtr. 2
B♭5
F/A
B♭5
C5
F/C
C5
D5

Eb5 Bb/D Eb5 Bb5 F/A Bb5 F5
Gtr. 4
1/2
Gtrs. 1 & 2
C5 G/B C5 G5 D/F# G5 D5
Eb5 Bb/D Eb5 Bb5 F/A Bb5 F5 C/E F5 C5 G/B C5 G5

ANIMAL

ARMAGEDDON IT

BRINGIN' ON THE HEARTBREAK

FOOLIN'

HIGH 'N' DRY (SATURDAY NIGHT)

HYSTERIA

LET'S GET ROCKED

LOVE BITES

PHOTOGRAPH

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ROCK OF AGES

ROCK! ROCK! (TILL YOU DROP)

ROCKET

TOO LATE FOR LOVE

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